

PAINT FROM

Fix your
compositions
with design
synthesis

Articles from our
Tisch Academy Members

- Adam Stevens
- Scott Holladay
- Tamara Sampson
- Andrew Pugh



A message from Tisch



Hey Friends!

Welcome to a choc-a-block issue of Paint FOMO! We have a bumper issue in store for you with loads of contributions from our Tisch Academy family, guest artist posts, and tons more!

It's been a long journey to get to this point. We've been chipping away at this "online" thing for the last decade, and I can't believe how far we've come. From a humble YouTube channel, built up by myself and my wife Rachel, to a online art school - I didn't do this on my own. I'm continually reminded and eternally grateful to everyone who has made Tisch Academy what it is.

Tisch Academy wouldn't be what it is without the community. Sure, the demos are fun, the livestreams are a blast, but it's the community of wonderful artists from all over the globe that make this the best place for art education online, in my opinion.

I see so many paintings that blow me away come up on the feed day after day. It's the growth and dedication of our members that keep me inspired to do more, be more and provide more. There's something about being in the company of like minded creatives that stir up an energy one can scarcely describe, it's electric!

On top of that, our community is growing! We've cracked another milestone and are well on the way to 5000 members. With this growth, we want to continually touch base personally. We're not growing just for the sake of it, we want to continue to provide that personalised support on your art journey, so we're excited to introduce you to our "Mod Bod Squad".

Who are these dynamos? Our squad of moderators are volunteers from our Tisch

Academy OG's and Legends who are not only long standing in our community, but also dedicated to your journey, helping you get the most out of the community, the Academy courses and of course your art. We'll introduce you to our team of moderators in this issue. Stoked!

We've also grown our production team and a key hire here in the studio, gearing up for the addition of our fellow instructors. Now we are welcoming Sam and Anna, our junior editors and Jai, our community manager, onboard!

You heard that right—Fellow instructors!

It's not going to be just me teaching! We have more in store for you! You'll have the opportunity to learn from the best of the best artists working today. This is something, personally I'm super-excited about. If this is the first you're hearing about it, let me break this down a little.

For the last year I've been thinking about art, the way it stands in today's world, as a practice, a service and a journey - on both an individual and as a collective global pursuit. I see a danger in the way the world is going, and so many that are yearning for the way it used to be. There's nothing wrong with tradition. In fact, we need it!

With the advances in technology, digital platforms, AI and social media, there's a detachment from the handmade, the considered and crafted, and the slow pursuit of excelling in skill acquisition. Art is slow. How can that fit in the world today? People are gradually turning away from the fast and flashy and gravitating towards the slow, considered and MEANINGFUL.

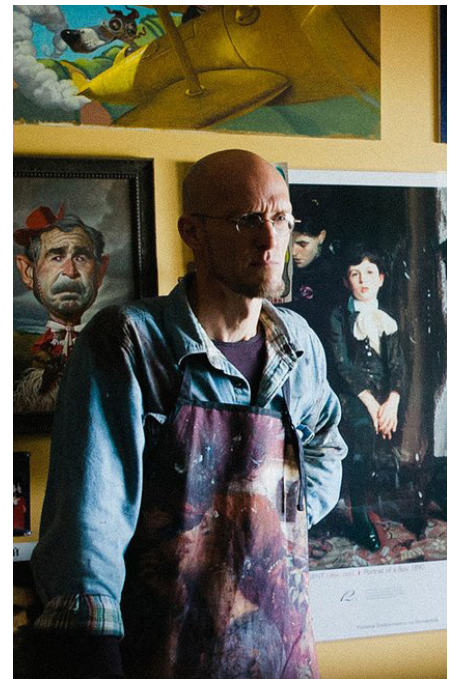
Too many are going for the quick win and instant gratification. I know that's not you, otherwise, why are you here? Why drill into your skills and search for the growth in your art? Why take the time? It's because we yearn for the journey, rather than outsource the steps in crucial processes in our craft.

I'm digging in my heels here. I feel the world is going in the wrong direction when it comes to art. As I'm talking with my fellow painting buddies, I hear that they feel the same. We want to do something for Art, to keep it alive and thriving. I know we're not alone, so many share this.

The beauty is, that so many still want to go back to the traditional and the slow. Back to the handmade and crafted, pouring the time, energy into something they care about and feeling the deep satisfaction of something they produced on their own, whether they received instruction or forged their own path, it's all good. Nothing can rob the artist of the satisfaction of seeing a project through from start to end.

This is where my fellow instructors come in. They've built serious traditional skills. They communicate with wisdom and passion that only comes from years of dedication to the craft. I realised I'm just one guy, chipping away in the studio on paintings and demos. So, we're bringing on board the best of the best. Top tier artists working today who will share what they've gathered over a lifetime of painting experience.

In the last issue we introduced you to **Joe Paquet, Kathleen Hudson** and **Ben Dellabarca**. These artists are masters of their craft and will be sharing demos with you on Tisch Academy SOON! But I have yet another



artist who has joined our family. I'm so stoked for this!

I've spoken to him on my podcast, "The Creative Endeavour", a few times and have been blessed to call him a friend. We geek out each time we jump on a call, he even inspired me to take up daily drawing, leading to the #sketchendeavour series on YouTube.

I'm pleased to announce that Thomas Fluharty will join us!

Now, this guy needs no introduction, but if you haven't heard, Thomas Fluharty has more than thirty years of editorial and storyboard work creating images for clients, creating incredible bodies of work, focusing on pop culture icons. You may have seen his "Star Wonk" series online, his whimsical cowboys and dog series.

Fluharty is also classically trained in oils in the Dutch and Flemish technique, and is inspired by painting icons William-Adolphe Bouguereau, Jean-Auguste-Dominique Ingres, and Rembrandt. As Fluharty put it: “Their methods seemed like a logical way to portray contemporary pop-culture icons, who have transcended into a larger than life type status.”

Thomas Fluharty will work directly with our production team, creating incredible demos on the “Dutch Flemish” technique and much more! I can’t wait to collaborate with this creative powerhouse and have him join our stellar line-up of instructors.

Later in the year, you’ll have the opportunity to learn from these incredible artists, taking your work even further than you imagined! I’ll have an update on exact timing for our community soon. We’re pulling out all the



stops to make this happen and onboard our fellow instructors **SOON!**

But in case you’re wondering: NO. I’m not stopping. This isn’t my excuse to take a back seat. You’ll still hear from me regularly, as we continue to upload courses and demos, and go LIVE from the studio weekly.

In Other News

We’ve been getting out amongst it, by truck, trail and chopper, as the snow falls in the mountains surrounding Wanaka. **Nick Marris**, our video production manager and I have been filming plein air demo’s on location, taking in the most the season has to offer.

I’ve hit “pause” on a few commissioned works and turned focus to my WAI Wanaka series, featuring this magnificent landscape. Good thing my clients seem to understand the commitments and opportunities afoot. I really need a studio assistant, someone to just paint the block ins... any takers? LOL!

This new series will support the valuable work the **WAI Wanaka** do to keep our lake here in Wanaka pristine, preserving it for future generations. I talk about these collaborations and share ideas for this as a business strategy in our “Creator Activator Course”. Many have already put this in place in their art business and reported the impact it’s had on their journey!

Nick, my trusty videographer,

has also been joining our recent livestreams as “MC”. It’s been a blast having him on board, fielding comments and questions as we paint live for our VIP tier.

It’s been awesome checking in with the community LIVE week after week, bringing some fresh projects and painting topics.

While this all happens, the Gallery is chugging along and it’s been awesome to meet so many of our Tisch Academy Members visiting New Zealand and adding the Tischler & Co Fine Art Gallery to their “must see” list! After being in Northlake, Wanaka for a year, we’ve seen a significant portion of the local population through the doors. I just wish I could paint faster!

I’ve been learning so much about the art business

I thought I had a handle on things, after 24 years in the industry, but as the world changes, there’s always new lessons to learn. I will continue to share in our “Creator Activator” - Art Business course, and just a teaser, we’ll be introducing a new course called “Art Level UP” here on the Academy where we drill into the in’s and out’s, the nuts and bolts with a system to help you along. For this new course incoming, I will team up with one of our Legends in the community, Valerie Meyer.

We have so much to talk about and ground to cover! I could go on and on... but let’s go ahead and jump in!

Painting at West Wanaka Station



I sincerely hope you enjoy this issue of Paint FOMO, with all it has in store. Thank you to our dedicated Paint FOMO team, with a special mention **Vanessa Jones** and **Irene Pellegrino**, I couldn't do this without you! Alright, let's dive in, my friend,

Love from Wanaka New Zealand—Tisch

K.B. Hudson

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Andrew Tischler

Vanessa Jones

Jim Fairburn

Nick Marris

Irene E Pellegrino

Company Name

Tischler Enterprises LTD

Artists Studio

Wanaka, New Zealand

andrewtischler.com



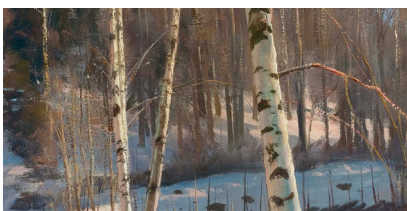
Fix your compositions with design synthesis

Tisch



Scouting for Landscape

Scott Holladay



Andrew Pugh

Tapping into the illusion of detail

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Publication Version #11 (08/26)

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Fix your compositions with **design synthesis**

Hey Friends,

You may have seen our recent Painting Deep Dive webinar where we talked over a range of aspects of Traditional Realism. You can find that on the Tisch Academy Home page, as a shortcut link or go [HERE](#) for direct access.

In this article I wanted to cover some aspects of compositional design that are surefire ways to achieve that elusive "Asymmetrical Balance". Follow these tips and you'll be able to achieve the balance and capture your subjects with clarity and consistency when it comes to

compositional design.

Before we get into it, there's more than one way of achieving great results. For every artist out there working professionally, there's another approach. What you're about to dive into here are some things that have helped me be more consistent in the studio.

BEFORE WE BEGIN:

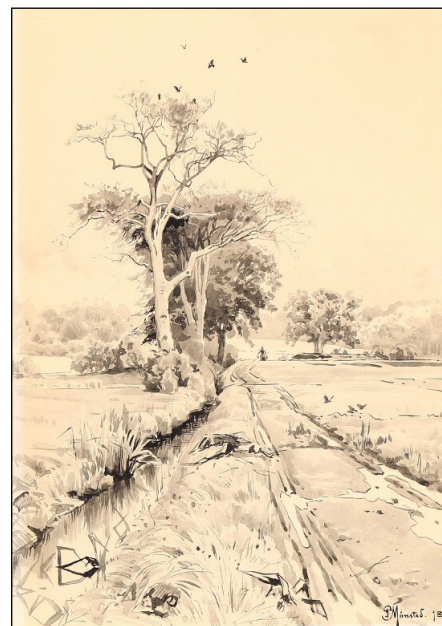
I hear you asking: "Why design? Doesn't that leach all the spontaneity out of the process? Surely I can just wing it, right?"

Right. You can. However, I think it's far better to consistently land on designs that work. The only way I've found to do this is to have some sort of strategy, framework - even a checklist to see if I'm on the right track. Having a way to **EVALUATE** whether a design is working or not, before I touch brush to canvas, has proven to be invaluable.

Furthermore, I see evidence in works by the old masters where they produced colour studies and sketches of their vision before attempting the final version. Be it pencil or



John Singer Sargent [1856-1925]



Peder Mørk Mønsted [1859-1941]

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watercolour, these sketches were plans and a vital part of the thinking process before landing on the big canvas.

We see Sargent doing this, and one of my all time favorites, Mønsted.

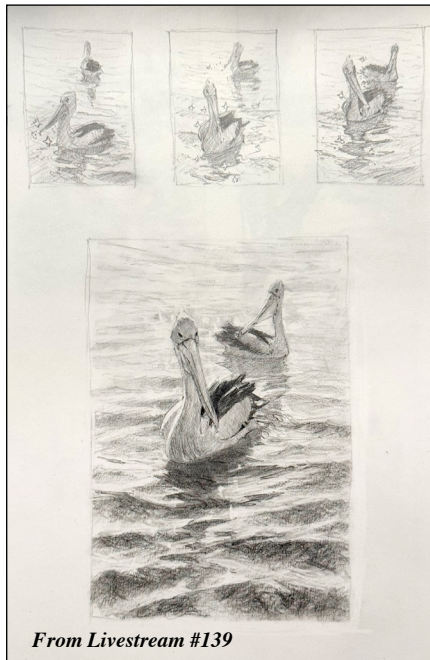
So, just to give you a little food for thought. If you consider your “batting average” as what you’d deem a successful painting, you’d probably want to find a way of improving this number. I certainly would!

When I first started I was wildly inconsistent. I had some wins and a lot of flops. I wanted to know how I could consistently capture the idea, the feeling, and create a harmonious design and have some sort of “system” that would allow me to do this, increasing my hits - my “batting average”. Ultimately, you know where you’re at. If you want to have a way that you can go from where you are, to where you’d like to be, increasing this strike rate, listen up. This will be fun, I promise.

THE COMIC BOOK/SKETCH LAYOUT - THUMBNAILS

Every painting I attempt in the studio I try to paint with hindsight. I want to know the road ahead and explore my options visually before committing the costly materials to the endeavour. Let me ask you: ***“Have you ever invested hours of toil in the studio, working on a painting, only to have to go back and totally rework it? This happens to all of us!”***

Why does this have to happen?



Could there be a way around it? I think so! In fact, this process we’re about to discuss has saved me countless times from the perils of abortive work.

THUMBNAILS

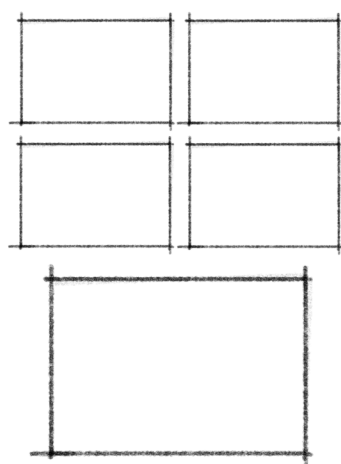
I produce tiny little sketches, whether it’s in a little pocket-sized moleskin sketchbook or

in my fancy A3 sketch journal. Working on several little pencil studies exposes compositional pitfalls and highlights prime locations for focal points. I cast my mind back to the old masters and notice that they sketched profusely. Their sketches were often tiny; they were THUMBNAILS!

So how does this work and what are the best practices for this? For starters, I don’t make the sketch too big. Something around 5 × 9 cm (2 × 3 inches) is enough space to explore. I also simplify my process by using just one pencil - a **2B**.

Oftentimes, it takes more than one little sketch to get my head around an idea, and to fully explore my options. So here’s what I do: I lay out my sketchbook with five spaces to work on my design. Welcome to the DESIGN SYNTHESIS game!





Page layout suggestion for the **DESIGN SYNTHESIS** Game!

I Start with the first rectangle and then move to the next and the next and so on. Each time I draw another design, I adjust the arrangement. For clarity, I work on one concept at a time using this method. I don't attempt to work on multiple images on the one sheet, exploring completely different scenes. It's one scene, drawn five times.

Just as an aside, this is NOT the place for rendering. It's a quick sketch, just the big shapes and the basic values, ranging from the lights to a few darks.

So how are each of these arrangements different? You'll notice as I do this I am shifting things. Through this process I move mountains, rocks, streams - EVERYTHING! I notice what I like and what I don't as each thumbnail develops.

Here are some questions I'll ask myself, and I'm super intentional as I ponder these, while moving across my drawings.

What's Working?

What's Not Working?

What If?

Let's break these down one by one. Say I've done my first drawing and I'm pretty chuffed. It has most of what I'm looking for. So I'll ask myself with INTENSITY - what's working here? I'll identify the wins, ensuring I keep these in the next iteration. Now, maybe you're a rare case, and you've nailed it on the first shot, and if so, go you! But chances are there may be at least one thing you could improve upon. Right?

Now let's ask the next question: What's not working? Here we need to identify anything that niggles at us. Is there anything we could improve on? Is there a way to strike a better balance? This one may be a little harder to identify without some sort of framework, so allow me to introduce to you my "Five Don'ts of Composition":

FIVE DONT'S of Composition

1. Centrelines

2. Corners

3. Exiting Vectors

4. TMI (too much information)

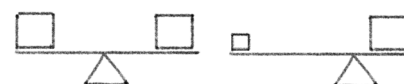
5. Aberrations

What if? That's one of my favorite questions. This is a possibility question where I explore my options for more of a dominant focus in a particular area, a change in shape of forms, stronger leading lines... ANYTHING! Just a word of caution though. Cramming more into a scene isn't always

better. If you start thinking what if I added this and that and some more of those the alarm bells should be ringing. Read on for some thoughts on "TMI".

If the objective is asymmetrical balance, these points will be a lifeline when checking to see if you're on track. Furthermore, what is asymmetrical balance, exactly? It balances visual weight, either side of centre, whilst elements vary in size. But it's even more than that! This is a harmonious, flowing arrangement that feels restful on the eyes and keeps the viewer's eye moving across the scene. We see the old masters do this all the time. Here's an example from one of my favorite old masters, **Albert Bierstadt**:

If we were to think about balance as a simple graphic, consider the below image. Notice that both are balanced - one is just



more visually interesting in that the left side of the scale doesn't equal the right side. On the other scale, both weights are the same, equidistant from the centre. There's a visual tension in the one on the right, though it's still balanced. Visual interest comes from this tension, it would seem.

Some of these terms in the aforementioned list may be unfamiliar to you, so let's break them down one by one.



CENTRE LINES - Is there anything of importance dead centre in the composition?

CORNERS - Is there anything of significance in the corners?

EXITS and EDGES - Does anything lead to, or is placed upon an edge of the visual frame?

TMI - "Too much information" - have you crammed in too much imagery? Too many focal points?

ABERRATIONS - Is there anything that deviates from a natural looking pattern? Example - equally shaped and placed rocks?

Once you notice some general trends in the old masters' works you start to feel your way through compositional design, but keep in mind there's always an exception to the rule. When I was thinking over this list and putting it to use over the years,

this helped prompt me into "asymmetrical balance". So, I keep these as generalisations that help me come up with a composition I'm happy with. At the end of the day, if your heart sings and you start punching the air in glorious victory as you sketch, you're onto it!

We've talked over the "don't", so what exactly do you "do" then?

FIVE Do's of Composition

Rule of Thirds or "Good as Gold"

Strategic Locations

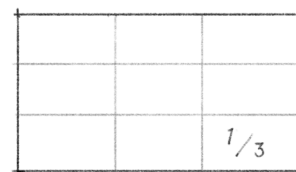
Redirect the viewer

Rule of THREE

Big Medium Small

RULE OF THIRDS or "GOOD AS GOLD"

Let's break these down one by one. When striving to find locations for major elements such as a horizon line, I go for the thirds or the golden ratio - then my composition is "good as gold", as they say down here in the South Island of New Zealand. This can also work for cliff edges and trees. Whatever is significant, search out for these lines. It can help having a grid as follows:



The graphic on page 11 shows one rectangle divided by the rule of thirds and another divided by the golden ratio. If you aren't familiar with the golden ratio, it's worthy of a deep dive on its own, but for the sake of brevity and your time - it's a mathematical ratio stating **1:1.618**, also closely related to the Fibonacci sequence. We can find a close approximation by finding five-eighths in the frame, both five and eight being numbers in the Fibonacci sequence.

Here's how both may work when we're cropping reference for example:

STRATEGIC LOCATIONS - are intersections of our thirds or five eighths as shown above. These are great places to put a subject or a focal point in our design. We've just taken the main focal point that we'd normally put bang in the middle and got it out of the danger zone, striking a better balance!

REDIRECT THE VIEWER - continually within the design. You may have heard me talk about "exiting vectors" in demonstrations on Tisch Academy. This frequently

occurs with horizons, hill lines and even the branches of trees running straight to the edge of the painting, which causes the viewer's attention to be drawn to the edges - and right out of the frame of view! By breaking these lines and redirecting the viewer, we can create a flow in the piece. Consider these examples:

RULE OF THREE - is something that keeps us from putting in too much information. Sure we can paint it all, but then we run into the dreaded "TMI" or too much information! More focal points aren't always better. I try to limit to, at most, **three focal points**. These are those areas in the painting that have the greatest gravitational weight drawing the viewer in. When I'm scouring my reference I try to find three things that will draw the viewer, such as an epic sky, a mountain and perhaps something in the foreground like rocks, trees or a body of water. The options are endless!



Photo reference showing exiting vectors.



My compositional sketch in oils fixing exits.

<<<<<

I love this painting by **Edgar Payne**. He had such elegant and simple designs in his paintings, oftentimes balancing no more than three major focal points. Notice his use here of big, simplified shapes. We have the cliff on the left, the cliff on the right with the sunlit portion, and the riders in the midground. Payne continually reminds us that less is more!

BIG, MEDIUM and SMALL - is a reminder to us to think about distribution of shapes. This is a consideration in response to "Aberration" that we discussed previously. When we're creating pattern and repetition, as humans, we tend to overplay this aspect, creating something that is artificial and mechanical.

With "Big, Medium and Small", this can also help our depth. I try to have one or two big shapes, a handful of medium shapes and a pinch more of smaller shapes in the mix, striking a better visual balance. Notice how **Hans Heysen** achieves this here, with his iconic painting, "A Lord of the Bush". Exceptional!

We could go on with more compositional techniques - and we will! We'll deep-dive into this more during livestreams and course material on Tisch Academy! I sincerely hope this has been a suitable prompt when it comes to designing your own compositions and working through your designs in the sketchbook!

Let's keep the conversation going in the Art Discussion on the Tisch Academy Community!

Happy designing! Tisch



Edgar Payne



Hans Heysen, "A Lord of the Bush".

The Living EXPERIENCE



“Why not just take a photo?”

by Joe Paquet

All of us have heard that question while painting outdoors. The fact is that even the finest photo will never be a just substitute for the Living Experience of painting on location.

The Living Experience is first about connection. Being enveloped by nature affords the artist an opportunity to radiate all of our senses outward and creates multiple points of contact with a particular experience. The more senses

the artist engages, the more potent the encounter.

The Living Experience is also being subject to an environment we cannot control, giving us a healthy sense of our place in the world and a measure of humility. Through humility the universe reveals itself.

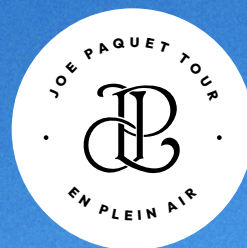
On a very practical level, the Living Experience gives us the chance to have friction imposed upon us. Friction forces the artist out of numb comfort into

a wakeful appreciation of the moment.

The Living Experience necessitates working quickly, allowing the artist to access intuition and to experience risk. Clarity and economy are the poetry of risk, and through them the artist opens the door for a chance to experience spirit.

So, to those who reject the values of connection, humility, friction, and risk in experiencing spirit, I say, “Yes, just take a photo.”

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A journey down the **En Plein Air** path

If someone would have told me three years ago that not only would I begin another journey down the oil painting path as an adult but that I would take a sub path down the En Plein Air path, I would have said, “I don’t even know what those words mean.”

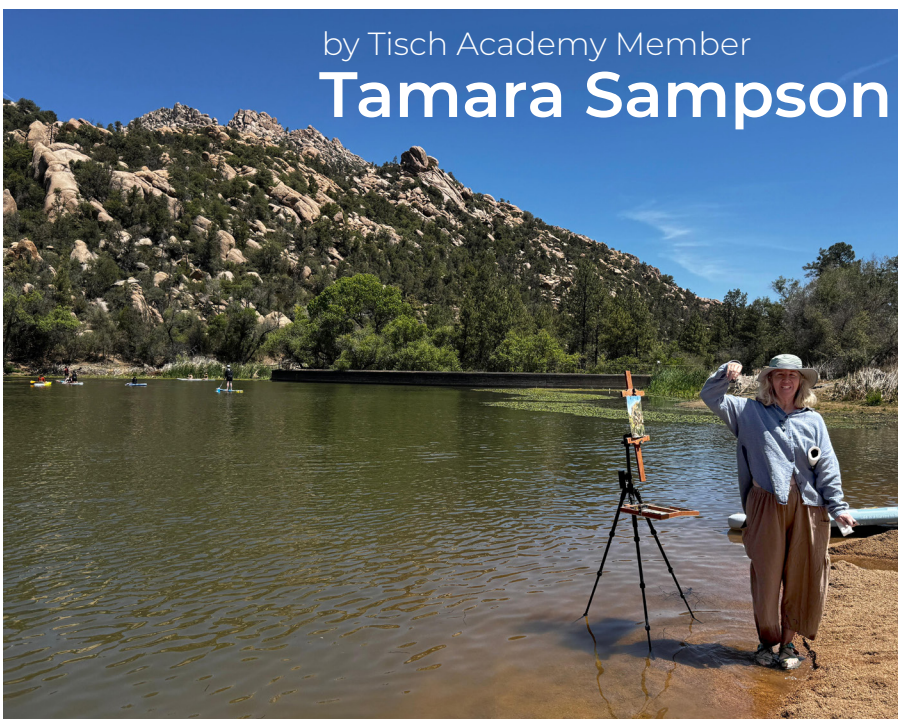
It wasn’t until I joined Patreon with Andrew that I had ever heard of those words. I was a recent studio painter, and I didn’t know that people would want or need to paint outside. During a time of pain and suffering within my own family, I made a decision as an act of courage for myself, to join a local workshop that would force me to step into something uncomfortable and yet, would be a blessing, a Plein Air workshop with a local artist.

I Experienced a Starting Over

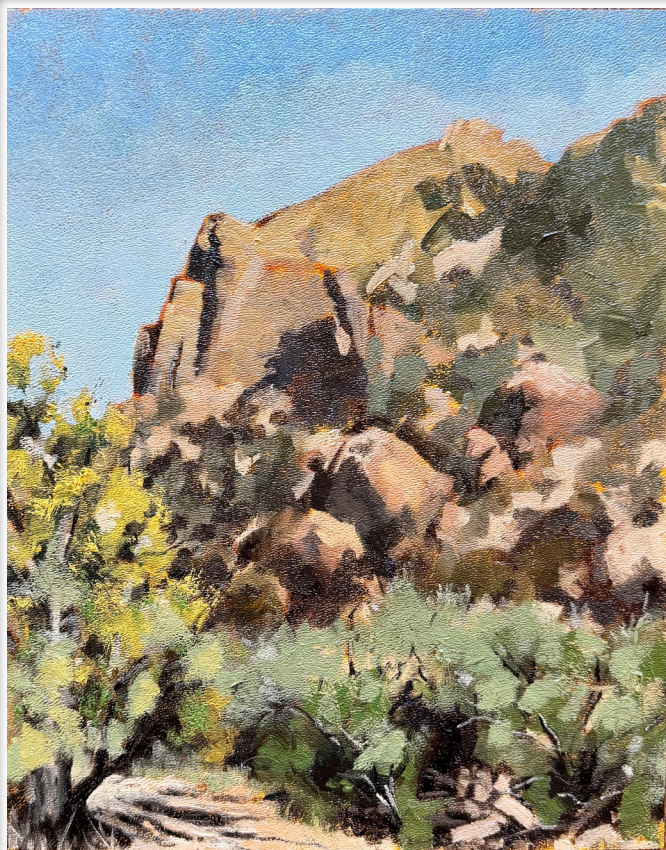
I started over in a new studio. I went outdoors into Nature, where I met other artists, and we created what we now call “Easel People”, that get together regularly. My brain was stretched in the best way, and I coined what I call “panic painting”, not ironically. I tried desperately to remember all the advice and guidelines that Andrew taught, but as soon as I put brush to canvas, everything went out the window. Through perserverence

by Tisch Academy Member

Tamara Sampson



and the timely advice from my 70-year-old friend within Easel People (she said these amazing words); I have never looked back, and I stopped complaining about my own perceived inadequacy. She said, “Plein Air painting is hard”. Those words changed everything. It’s hard but worth it. Andrew has said that it will inform your studio work and it does! My decision making, color mixing, speed and overall confidence have soared. Last year I spent nine days at the Escalante Plein Air Festival, and I will heading back this September! Maybe some Academy members will join me!



These pictures are of one of our Summer paint outs in the area of Granite Basin in Prescott, AZ. You never know what will happen when you paint outside, and some of us ended up painting while standing in the cool water! Did my panel end up in the water? Yes. But have no fear, it was not painted on yet, and it was made from ABS (plastic).

I dried it off and painted away. So take the plunge and start painting outside. Your paintings will thank you!



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Eric Silver

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Life has **CHANGED**

from Adam Stevens

alot!

If you tuned into my first Paint FOMO feature in 2024, you'll see that a lot has changed in my life since then. My wife and I had our first baby a year ago!

As many parents can attest to, we've had countless sleepless nights, incredible firsts, and memories that we will cherish for the rest of our lives. I have an immense appreciation for my wife as I have watched her become an incredible mother to our happy little boy. I simply wasn't prepared for what this little guy would mean to us and how my entire outlook on life would change.



Time

My time at the easel has rightfully been impacted and is much more intentional these days. After long and hectic days at work, I look forward to coming home to my little family and being fully present. So instead of catching a quick painting session during the day, I find myself painting late into the evening once we've put our son to bed. This falls somewhere between 10pm and 5am when the calm of sleep is at its peak.

Space

When our son was 4 months old, I decided it was time to set my easel aside and focus on a new project – a large model train scene for him to enjoy during the Christmas season for years to come. The art studio in our breakfast nook converted to a chaotic clutter of HO-Scale buildings like an old school general store, a post office, a little Polar Express train, and a rat's nest of tiny wires. I was able to apply my artistry in a different

capacity by sculpting and painting the landscape which included a big mountain, icy river and snow-banked roads. Following that, as those who are married may find humor and familiarity to, I was kicked out of the breakfast nook. Since then, my prior art studio has been taken over by a small human and an abundance of toys. Our office has now transformed into my new painting space. While I no longer catch the morning sunrise, I have found creativity in the newly secluded studio.

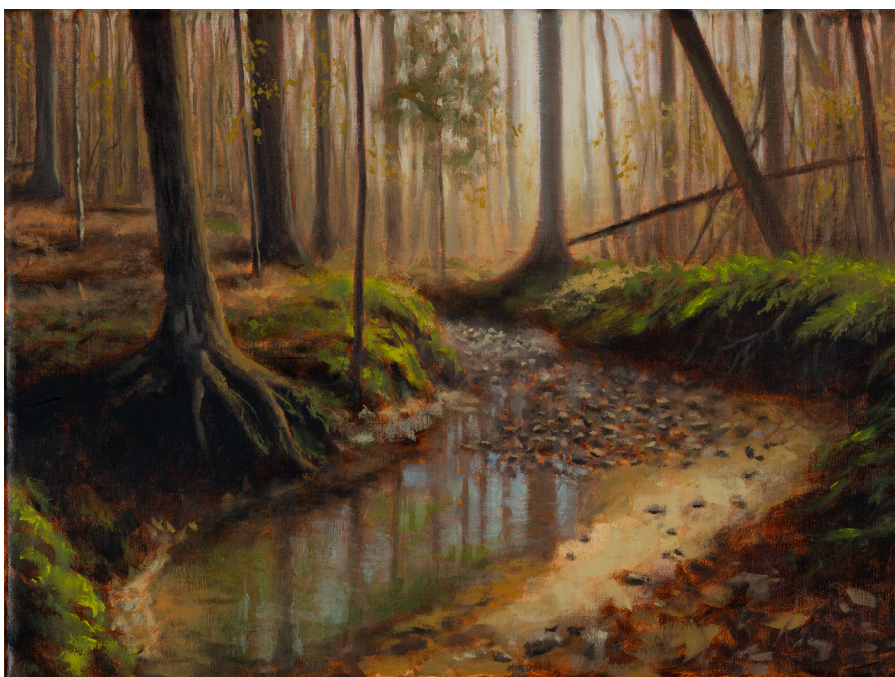
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Evolution

I've always been one to appreciate and capture the little moments in life that most pass by. This is even more true now, as I realize more and more how precious life is, and how lucky we are to wake up every day. Since I started in 2019, my painting has evolved. I started with Bob Ross landscapes, delved into pet portraits, had an incredible run with my porthole paintings, transcended into nocturnes and now am more inspired by the "feeling" of sunlight. For me, this peacefulness that morning sunlight brings signifies the new day that we are so lucky to experience.

What's Next?

Without a doubt, I know my work will be further inspired by life, joy, and most importantly fatherhood. As Andrew has said, "Say 'now' not 'no'". After hearing this phrase in one of Andrew's videos, my wife reminds me of this daily. So for now, I'll be taking in the most precious times I've experienced to date, just perhaps with a bit more coffee than before.



Community Challenge & Paint Swap

Make and send a painting
Receive a painting

We are excited to announce a new community challenge and a painting swap! Engage with your community here on Tisch Academy by creating something fun and inspiring, send that painting out into the world and receive a surprise from a fellow member!

Here's how this will work: create a small work no larger than 6" x 4" - ideally an oil sketch, on loose linen, canvas or hardboard of any subject you like.

Finish your work by the 9th of September 2026, and when you opt in, you'll be paired randomly with a fellow member. You'll send yours, and you'll receive a painting in return! Of course your painting will need to be dry to send off, but you'll receive your recipients details by the 9th of September. This is like a "secret Santa" for art! We're excited to see the Tisch Academy family get behind this. I'll be sending out SIX of my own works to fellow members across the globe, selected at random! Sling that paint, take part and let's share in the awesomeness of painting!

For more information on how to take part, click here: [LINK](#)

Conditions of entry

1. For active TISCH ACADEMY Members only.
2. All participants will cover shipping costs of their own work.
3. Opt in, you will be paired with a fellow member within your country by random draw for the swap.
4. Works to be completed by **9th September, 2026**.
5. Paintings no larger than **6 x 4 inches** (15.24 x 10.16 cm).
6. Keep your recipients details secret!
7. Your painting **MUST BE DRY** to send.

FOR MORE INFORMATION CLICK THIS [LINK](#) 



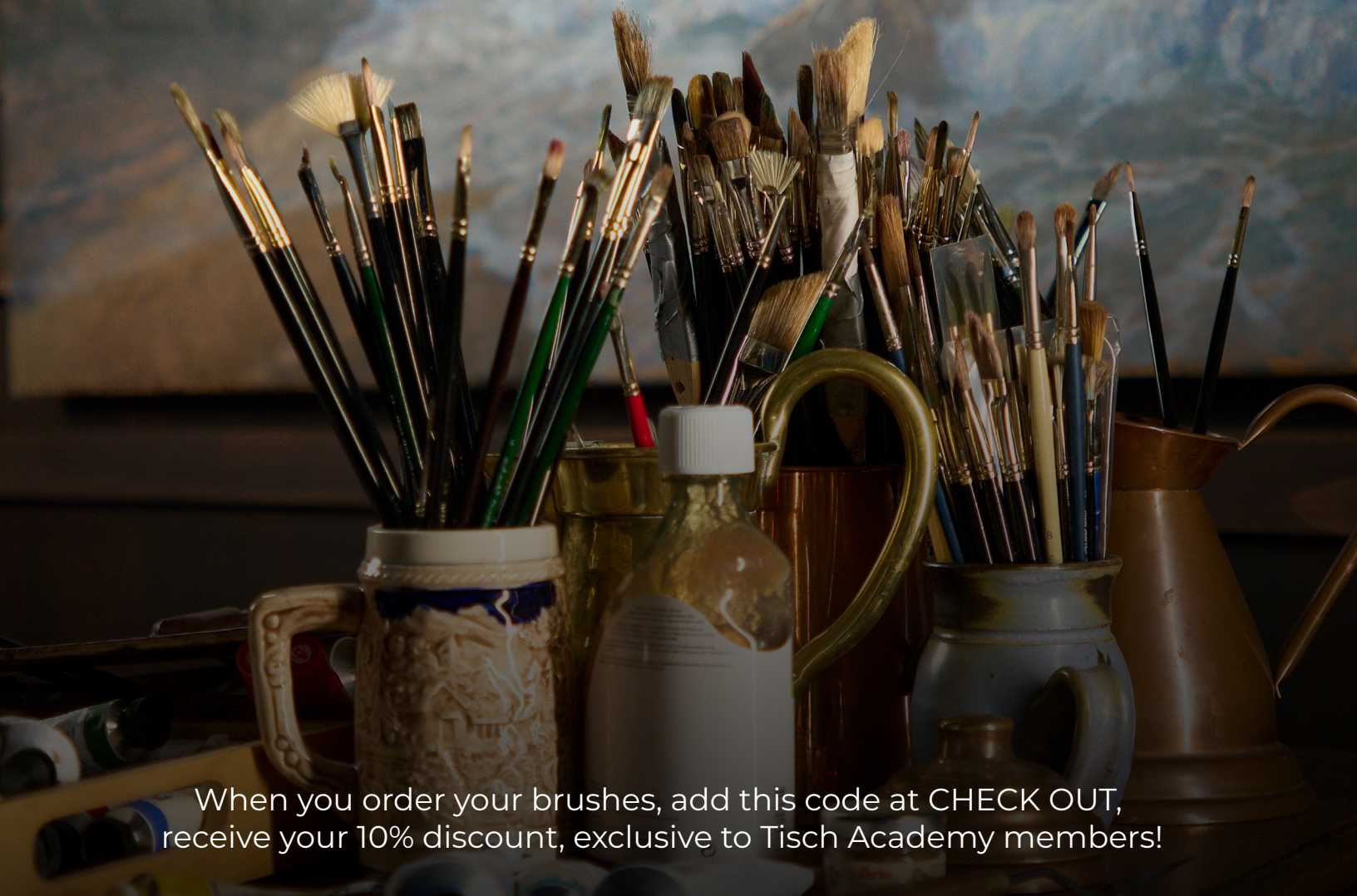
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shout outs

Welcome to all our NEWBIES, OGs and Legends! These paintings stood out on the community page, there were too many to choose from. Keep that paint flowing!



Angela Karter



Anna Barry



Rachela Grace Nardella



Antje Schubert



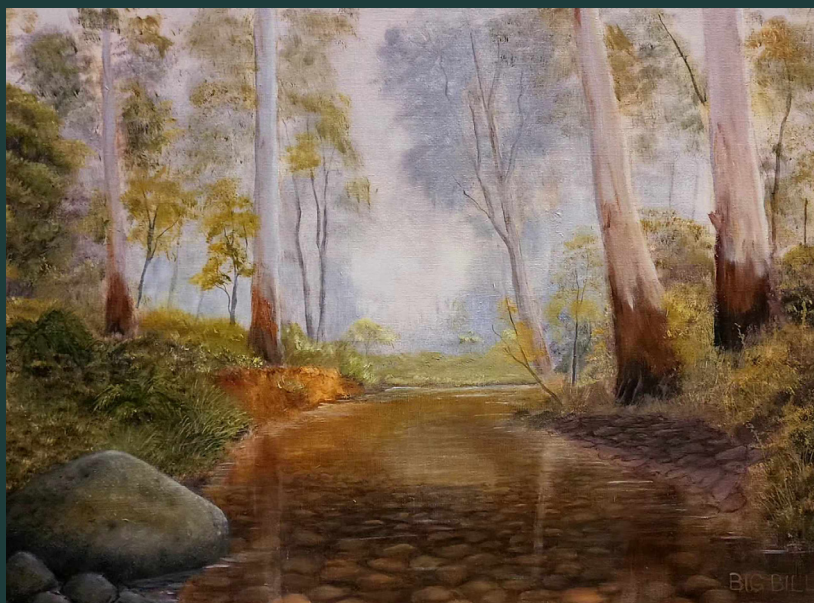
Casey Frisbie



Barbara Plant



Erdelics Richárd



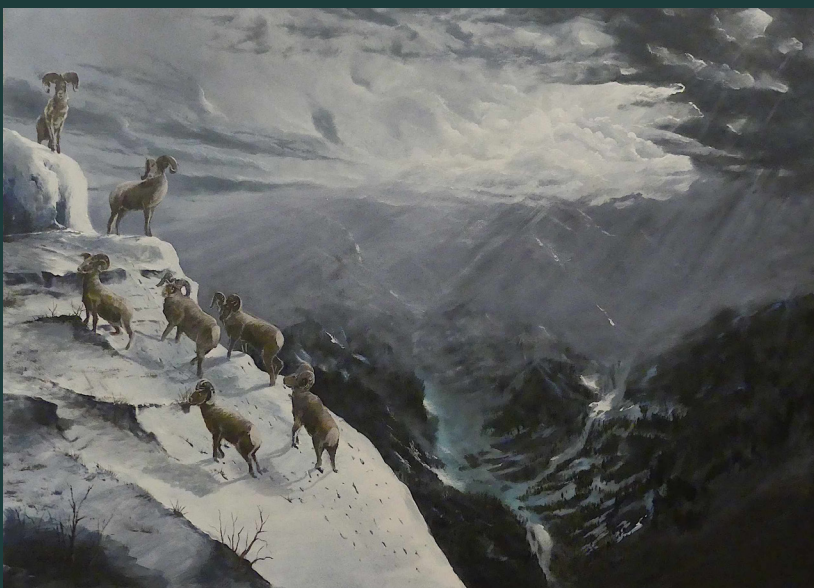
Bill Weegink



David Farrow



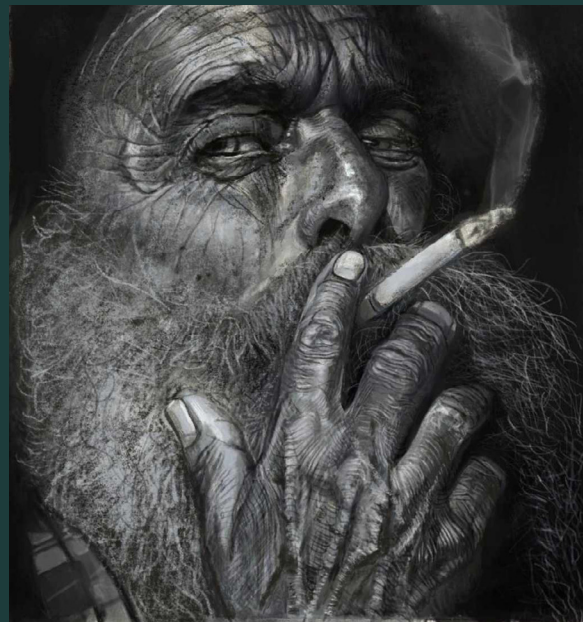
Elisabeth Casler



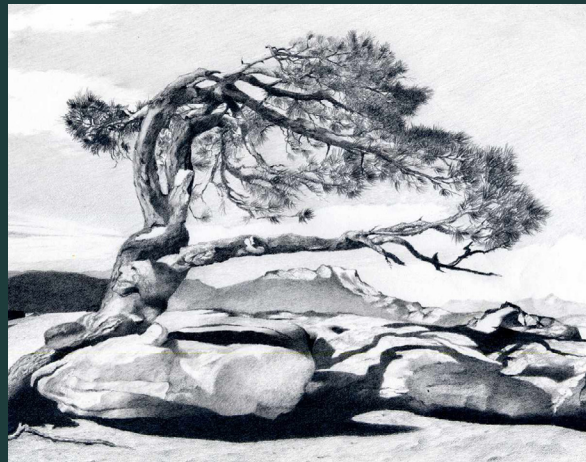
Gary McGaugh



Rich Fischer



Melisa Coleman



Robert Duvall



Lauren Phillips



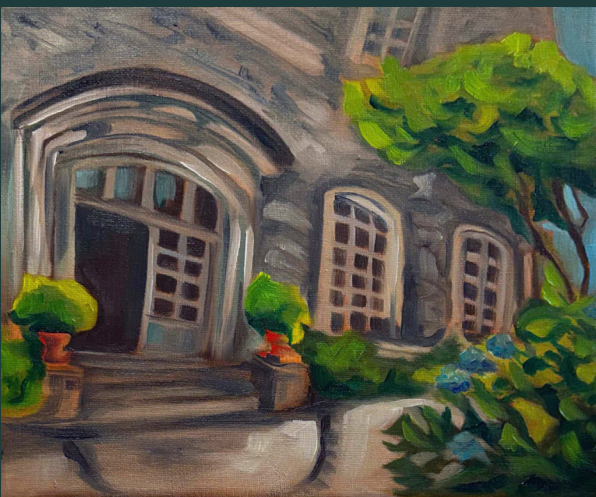
Piotr Grzechowski



Lea Whitmarsh-Lattie



Mike Sullivan



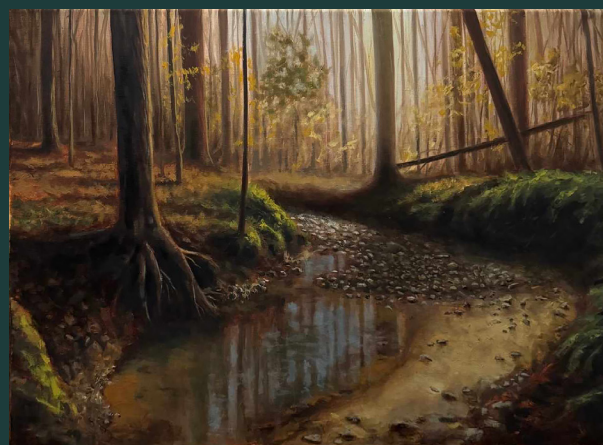
Erin S.



Marlon Vinicio Krake



Yi Chen



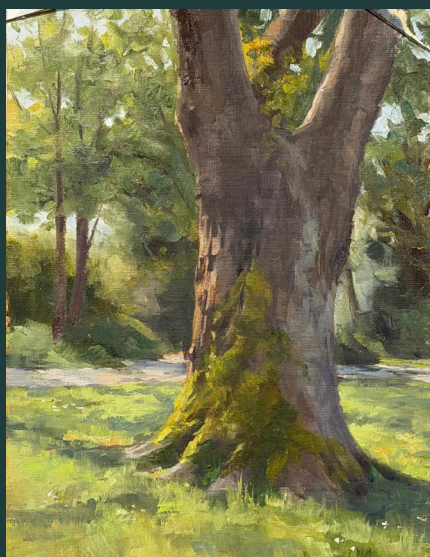
Adam Stevens



Olli Timlin



Abdulmuiz Mustapha



Lisa Jones



Phil Ingram



David Paine



Sue Hope



Quintin Davies



Veronique Bragulat



Donald Vervoort Burns



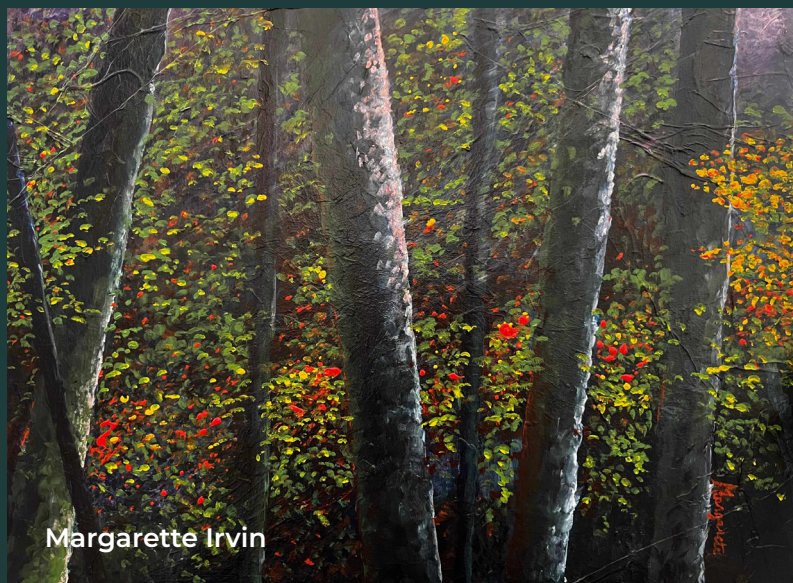
Igor Đanić



Jim Peters



Remy Diephuis



Margarette Irvin



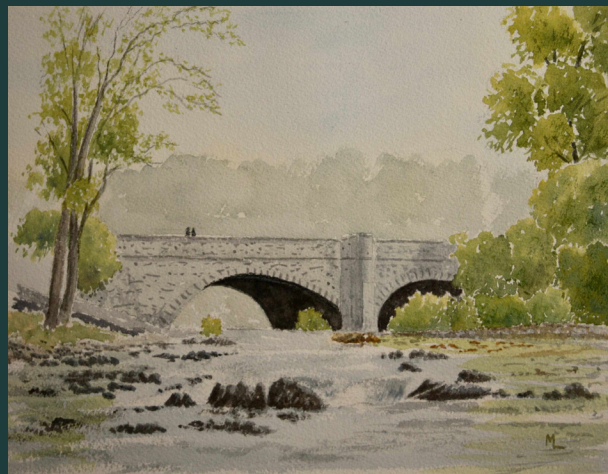
Edward Jankowski



Marcus Ogialoro



Jeff Grossman



Martyn Long



Linda Francis



Tamara Sampson



Anu Ajai



Ted Moerland

The MOD-BOD SQUAD



This groovy group of volunteers meet via Zoom regularly to continue to make our community friendly and engaging, to all levels of artists who use this space. They also update our Community, monitor the channels, make sure paintings are suitable for all aged artists—a downright lovely bunch. If you have any questions, hit them up in the chat. Short of solving crimes, “Mod Bods” will attempt anything. If they can’t, they know the right people who can help you out. Keep this page handy so you can see who is in the chat and are ready to jump through the proverbial flaming hoop for you!



Sue Hope

I live in a small country town in Western Victoria, Australia. I have always had a love for horses and remember sketching them from a childhood. I have

painted off and on over the years, but had no confidence in what I was doing or the materials to use. I found myself with the time and a calling to get back into painting a few years ago and I decided to commit to one process (oils in particular). After searching YouTube I came across “Andrew’s” channel, and here I am still learning and enjoying creating. I love to try and help others to overcome that initial struggle and self doubt. We are all on a journey, teaching our eyes to find the light and life that draws the viewer into the canvas.

Observe Create Inspire



Valerie Meyer

“I’m a South African artist now based in Auckland, New Zealand. I grew up surrounded by art, studied oil painting and sculpture, and later worked as a multimedia designer and wedding photographer. After a 20-something year break from painting, I returned to oils and discovered just how much I had missed them.

I love painting subjects that carry a sense of story and emotion, particularly people, animals, florals and those quiet, cinematic moments that make you stop and look a little longer. My years behind the camera still influence how I see light, gesture and composition.

I joined the Mod Bods because the Tisch Academy community has been such an encouraging part of my own journey. I love helping other artists feel welcome, supported and confident enough to keep creating, even when the painting gremlins appear! I also have a habit of talking in pictures and emojis, so you’ll probably see plenty of both from me. See you around the Community!



Marina Sosnovskaya

I’m a Russian-born painter who’s now based in Switzerland. I’ve been painting for

four years, and art has become an essential part of my life. About two and a half years ago, I joined the Tisch Academy, and it was Andrew’s absolutely stunning paintings that first drew me in. The way he paints and his teaching style clicked with me immediately—he has this gift for making you see things differently and pushing you to grow as an artist.

When I started out, I was really focused on landscapes. But over time, I’ve discovered this whole new passion for animal portraits, and now I’m splitting my time between both I’m still part of the Academy, and I couldn’t be prouder of that decision, and very happy to be a part of the community. I feel so grateful to be surrounded by artists who understand this journey and lift each other up. In fact, I’ve decided to become a Mod-Bod so I can support this community even better and give back to the people who have given me so much.

Duke Rogers



I live with my wife in Salt Lake City, Utah, USA where we are close to children and grandchildren. I have always loved represent-ational and classical art, probably because my family lived in Europe (Austria and Italy) and I remember visiting art museums when I was quite young. I started oil painting when I was 10 years old but gave it up for graduate school where I studied Zoology. I enjoyed a career as a university professor and was able to conduct field work in Latin America and in the Western US.

I believe that spending so much time outside helped me develop “an eye” for color; I love painting landscapes and the animals I studied when I was a biologist.

I retired in 2022 and began oil painting in earnest in October 2023. I was inspired by a YouTube video by Andrew Tischler in which he painted a portrait of his wife. I formally joined the Tisch Academy in early 2024 and posted my first artwork on “Art Showcase” back in November of 2025. Over time I became more active in the Tisch Community and felt comfortable providing feedback and encouragement to others. It seemed like a natural progression to become a member of the Mod Squad.

Tamara Sampson



I am based in Arizona, US. Specifically, in the Prescott area. I have been painting in oil since 2022. In a prior creative life I was a Silversmith artist. The reason I started painting in oil was I felt like I needed a painting above my fireplace and in typical fashion I thought to myself, “I can do that”. I very quickly found Andrew on YouTube and then Patreon. I did not hesitate to join and I have not looked back. I have tried my hand at most of the genres except seascapes. I’m a desert rat. I started Plein Air a few years ago and I love the instant gratification of it. Still Life is second place in my heart. Joining the Mod Squad was an easy choice as, I love this international community and I love encouraging other artists to do their best, have fun doing it and I believe in Andrew’s teaching.

See you on the Feed!

Nicky Hart



Kia Ora, I’m based in New Zealand’s Far North.

Art for me is hardwired into my being, as essential as air. I’ve always painted, always an artist. It’s one

of very few non-negotiables in my life, right up there with my Faith. It’s just something I MUST do. I MUST paint. As a young child it was all about ‘fantasy art’ - inspired by illustrators like Rackham, the Robinsons and Nielson. Then, as a teenager, I got sick and with having to adapt to a new ‘normal’ I found that as I changed my art also changed.

As an adult, now it’s about capturing the amazingness of His creative genius, from the vastness of an epic sky to the tiniest shimmer on a snapper’s scale. Like many here, I came across Andrew Tischler later in

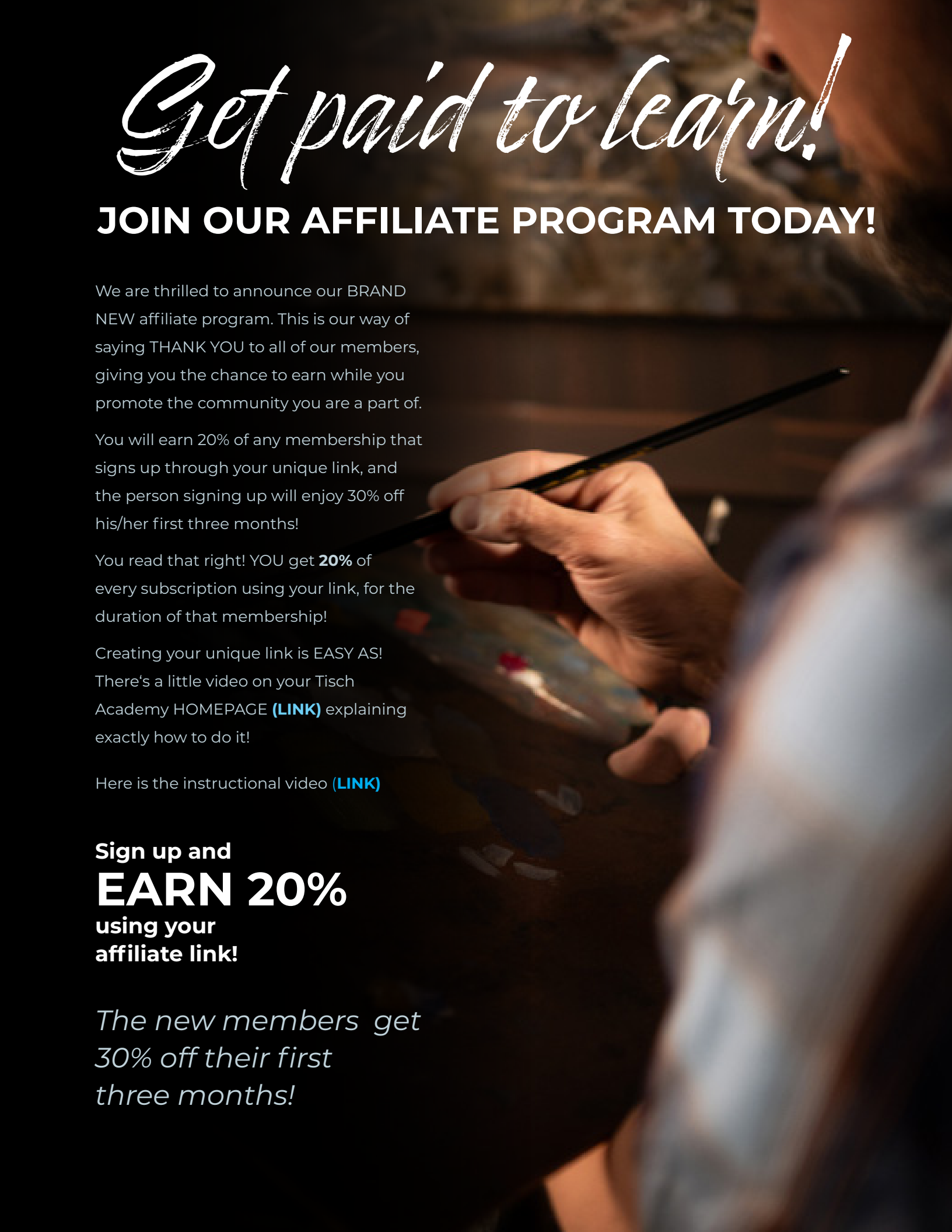
my life. Before I knew who he was he just CLUNKED into my soul. It’s not something I take lightly, A painter, who could paint how I wanted to paint, teach in a way that I could absorb. So here I am, signed up, in for the long haul. At times I feel like a student among many masters. It’s wonderful. I have met many of you online already, and looking forward to welcoming many more.

Arohanui. NickyJ

Vanessa Jones

Based on the Mornington Peninsula in Victoria, Australia—I lobbed into the Tisch Academy in 2020 when Melbourne was in one of the strictest lockdowns during the pandemic. Nothing to do, I picked up a paintbrush, I was hooked. I am painting just about anything to give it a go, and discover what it is I like to paint. The introduction of En Plein Air was the single most important discovery I have made. Being outdoors and doing something fun has to be the ultimate buzz! I joined the Mod Bods to help ease the painting journey for others. I was such a novice when I started, and there was always someone to help on the Tisch Academy, even with my dumbest questions. So please, ask away!



A close-up, artistic photograph of a person's hands painting a violin. The person is using a fine brush to apply paint from a palette. The violin is dark wood, and the paint being applied is a light, translucent color. The background is blurred, focusing attention on the hands and the instrument.

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TAPPING *into the* illusion of detail

A Peder Mørk Mønsted Study

BY ANDREW PUGH

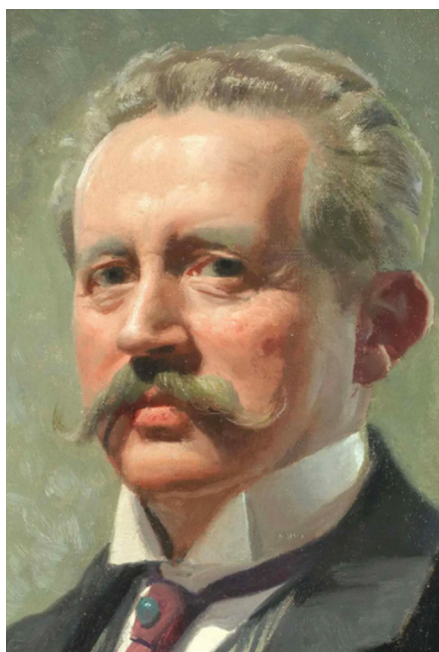


Figure 1 Peder Mørk Mønsted portrait [1859-1941], believed to be the artist.

Like many of us here on the Academy, I'm hugely inspired by Peder Mørk Mønsted's paintings. He has an impeccable sense of realism through his believable feeling of light and shadow, along with a masterful knowledge of colour. He then brings it all together with those oh-so-crispy, juicy details. Grasses, leaves and foliage of all

kinds, paraded so beautifully, but how does one achieve such detail and realism....

Let's dig a little further

After Andrew's Master analysis course on Mønsted, I made the time-sucking journey to Wikimedia Commons to search Mønsted's work. If you haven't done this, do it now (but allow a few hours, you'll be there a while). His catalogue of work there and the high-resolution images are second only to

standing in front of his work in person (something that is on my bucket list for sure.) Looking at his work closely, I struggled to see myself completing a full master copy of his paintings; it just seemed like too much detail. So I decided just to take a small section of his painting, "Flusslandschaft im Spreewald". I wanted my master copy to be the actual size he would have painted, so I measured this small section, so that it was life-sized to the original.

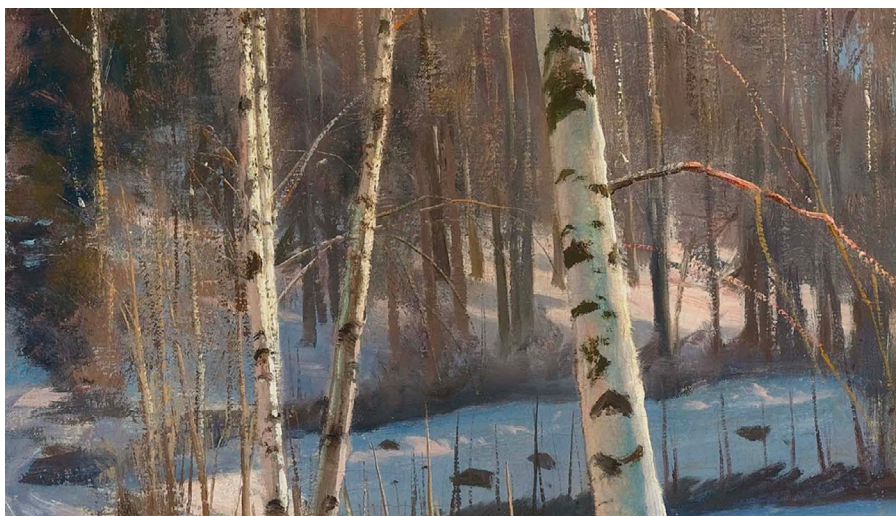


Figure 2 Juicy detail

Tapping into the illusion

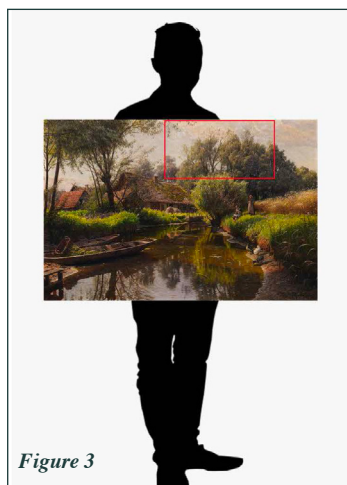


Figure 3

The first phase of the project was to spend some time looking over these high-res images to see if I could gain some clues into his process. This is where the “Ah-Ha” moments started to trickle through. I noticed a lot of his paintings had evidence of “wet in wet” applications of paint, specifically where trees meet the sky. This is something I’ve struggled with personally. When we look at this detail up close, there are lovely soft areas of foliage silhouetted against the sky and mixed with harder-edge elements, all in the same area. It’s this variation and contrast, with strategic impasto, which feeds our eye and starts to sell the illusion of more detail than is really there.

Soft and hard edges against the sky

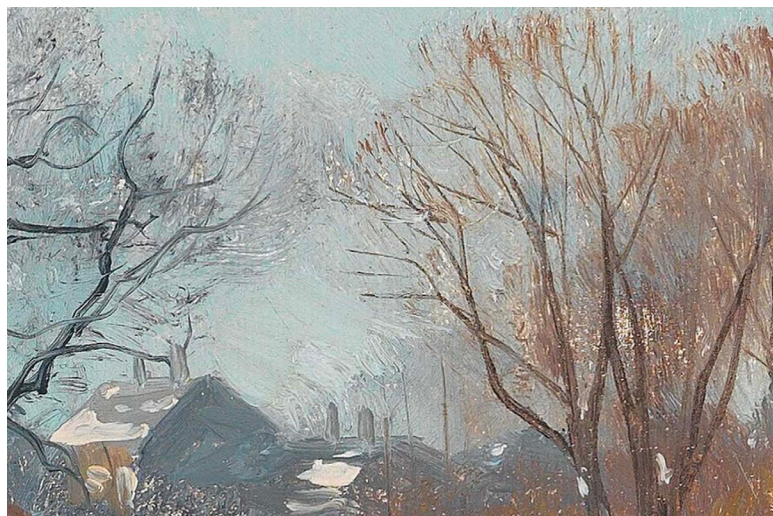


Figure 4

Working in Photoshop, I inserted a lot of images to use the Color Picker tool to gain some insights into the colors he was using, but more importantly, the value or tone. What surprised me here was just how subtle his value shifts are between different areas, saving the strongest contrast in value for the main focal point of the painting. But even these aren’t as far apart as I would have guessed. A huge takeaway for me here!

Before starting my master copy I had this in the back of my mind from the get-go.

Step 1 – First layer of block in.

Painting on a linen roll fixed with masking tape to a timber board, I toned the canvas in burnt umber mixed with transparent red oxide and Gamsol. Starting with the sky colour, I tried to match the tones and colors I observed in Mønsted’s painting, again, more variation in this small section of background than I had first noticed. The next step was to mass in the slightly cooler tones of the background trees followed by the deeper tones of the main trees in the foreground. I took care to leave gaps where the main tree trunks are, so I don’t have to paint this darker tone directly over the lighter sky colour.

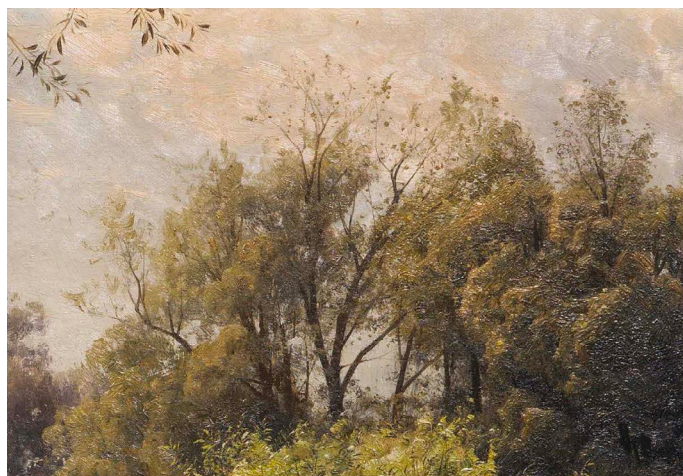


Figure 5 Master copy section

First demo pic

Next, I tried to achieve some of the soft and loose-leaf texture wet-into-wet against the sky colour to really push the softness, using the same large bristle brush—something I had tried before, but had little success. This time I held the brush right at the end of the handle and touched the canvas with a far softer touch. This worked great, another “Ah-Ha” moment.



Figure 6

I observed in the original works finer foliage details painted over top of the branches, so I decided to apply this strategy, painting in the tree branches focusing on not going too dark with the values. The first strokes I put down were too dark and needed to be lightened slightly. I also put in the super fine twigs at this stage also. This required an even softer touch with the brush, again directly into the wet sky with each brush stroke reloaded with paint. My first strokes looked like they were ‘stuck onto’ the sky; the lighter value really sat within the scene and looked like they belonged.



Figure 7 Second demo Pic

The previous step got me a long way to the finished look. The image started to have depth and detail without painting much detail at all. By simply having a variety of shapes and types of marks, the illusion of detail was starting to come through. The only thing Mønsted's painting had that mine didn't yet was the heavy impasto.

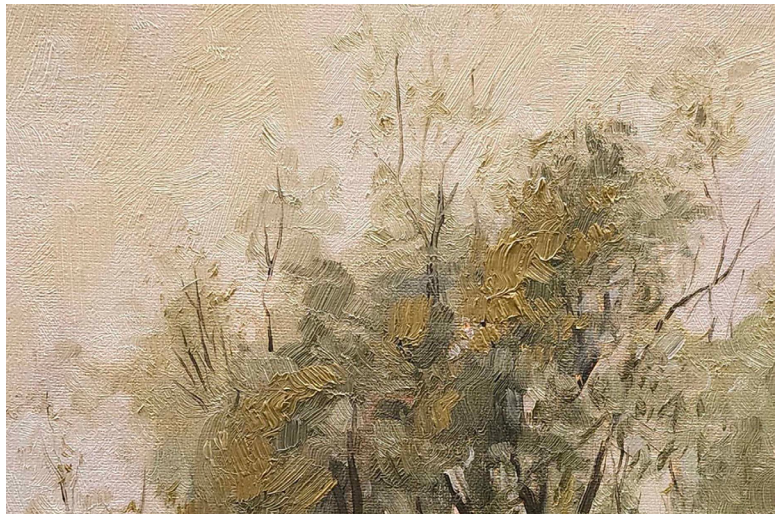


Figure 8

Heavily loading up a bristle brush with a highlight color (that was much darker than I would have thought), I tried to emulate the brush stroke marks in the original. Twisting the brush helped a lot here and loading up the brush for each stroke, trying not to drag each stroke too far. One thing I really loved after looking closely at the original was the way the light was hitting the impasto; these little flecks of light looked just like leaves catching the light as they move in the soft breeze. Again, with strategy, Mønsted achieves more detail that is actually there.

Conclusion.

What slapped me in the face was just how far you can take a painting with little effort. The key is the effort you do put in must be well thought out. With a bit of planning you can get to a level of detail I only thought possible through hours of triple O brush marks. Not the case at all. Whilst scrolling through Mønsted's work online, you come across a lot of pencil and watercolour studies of the same scenes he has painted, clearly planning and completing his works with hindsight on his side. This was a great exercise and has inspired me to do more master studies in this same fashion. I hope you got some good points to apply to your next painting too.

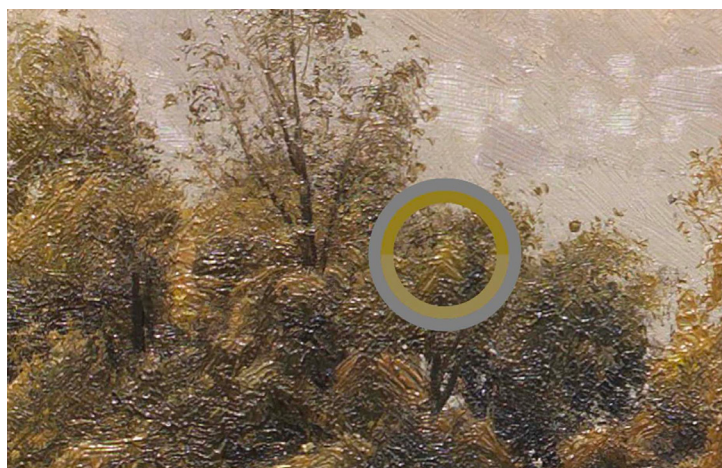


Figure 9 Impasto

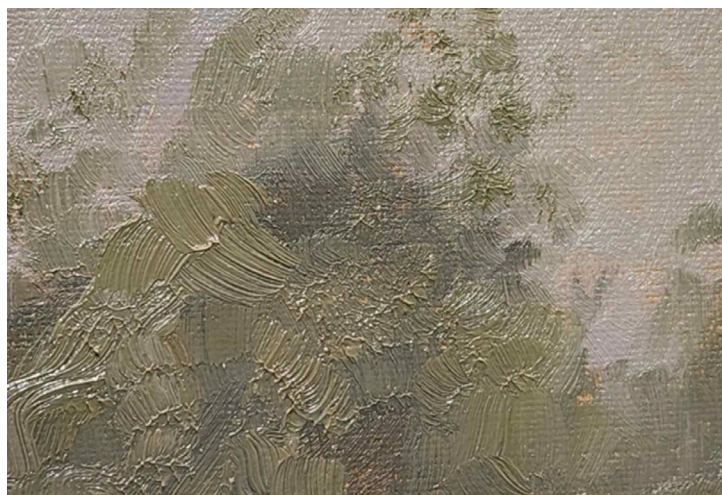


Figure 10 Impasto

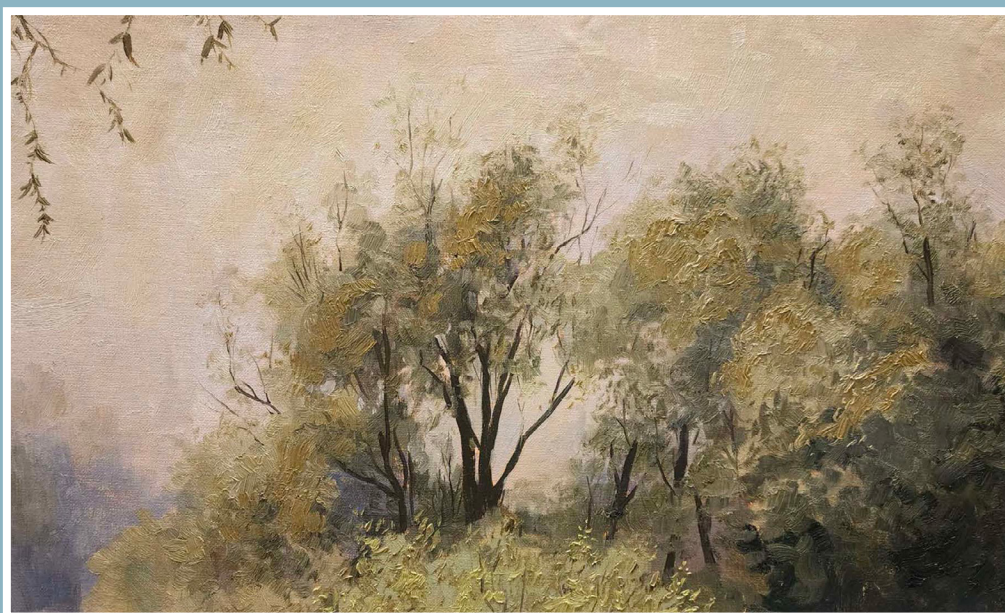


Figure 11 Final Study



Autumn in the Birchwood Peder Mørk Mønsted

Alaskan Artist

SCOTT HOLLADAY

I'm an artist living and working in Fairbanks, Alaska, USA. I joined Andrew on his Tisch New Zealand Plein Air Art Tours in January 2025 and 2026. I asked him what I could do that would be beneficial for the Tisch Academy and other painters, and he suggested it would be interesting to learn about being an artist in Alaska. I'll start with some background on myself and the Alaskan environment. As for being an artist in Alaska, I have a somewhat unique approach where craftsmanship, materials, location, and research have directed my thoughts toward art.

My family moved from Alabama to Alaska in January 1976, when I was 9 years old. When we got here it was way too cold and dark, but we were excited to play in all that snow! Construction on the Alaska pipeline was almost done and it was about to start pumping oil. Fairbanks was and still is an oil-based town, that along with the University, gold mining, and the military.

From a young age, I've loved working with my hands. My parents were schoolteachers



Scouting for the best landscape

and their school had a great vocational department. As a teenager in that school, I learned welding, metal fabrication, drafting, and working with wood. I would say this was a great start for a guy that was never going to make it as a doctor or lawyer!

After high school I worked odd jobs, but had no real direction. My girlfriend, now wife Brenda, was going to school at the University of Alaska Fairbanks. I decided to join her. The first semester I did okay, and three weeks into the second semester I joined the Marine Corps. I didn't

go active duty because the Marine Corps Reserves had a reconnaissance company based in Anchorage. That looked like fun! I made friends at that unit who got me into construction. The money in construction was good, I was good at it, but I really didn't like the work. Years later, I realized construction lacked the craftsmanship I wanted. In construction it seemed like we never had time to do it right, but somehow there was always time to do it twice.

I started woodworking on the side while still in construction. I

was buying machines, teaching myself techniques, and learning about wood and tools by reading journals and books – this was before internet! I was building benches, tables, and cedar strip canoes along with millwork for construction contractors. In the mid-90s I decided to go professional with the woodworking business. Let's say it was a good thing my wife had a job. I continued for another 30 years, building and installing for residential construction as well as designing and making fine furniture for private customers.

Over time, I made a small name for myself in the local community and found myself interacting with artists more and more. I complained to a friend about my difficulty in getting interesting hardware, and he suggested that I make my own. I took a sculpture class at the University with the intent of casting unique knobs and drawer pulls. That intention led my life in a whole new direction. It turns out that making art was the thing my life was missing, making hardware, not so much.

A big part of working with other artists was coming up with ways to display their work. I designed and made bases, frames, holders and shelves for paintings, ceramics, prints and sculpture. I learned a lot about presenting artwork in different ways. When I helped with gallery setup, I could see what was working and what could be better.

Eventually I decided to take a few more art classes. I was 46



years old and going back to school. My major was sculpture, but I also was very interested in printmaking and painting. I became friends with the Dean of Arts while framing his paintings and taking a couple of short painting classes. In 2016, he offered a plein air class through the University at a remote fly-in location on the Yukon River. I had never painted outside, so I took a deep internet dive into what I thought I needed to know. I had two weeks to get ready and Google was showing me things I'd never heard of like pochade boxes, limited palettes, and really big brushes. For the three-day trip, I prepared ten panels, bought way too much paint and built a pochade box. I think this was when I found Tisch; it might have been his first YouTube video and I was impressed with his attitude and approach to painting. Well, after three days of camping, mosquitos, misery and plein air, I was hooked! I've been

painting plein air ever since, even making trips out of Alaska during the winter so I can paint outside.

I have worked with my hands my entire life, and most activities requiring hand eye coordination have come naturally to me. Well, that has not been the case with painting. I have struggled to develop the skills needed to be a good painter. Tisch Academy has become one of the best things that has ever happened to me. It's not only a chance to learn from an amazing painter, but I have made wonderful friends because of Tisch and the Academy. This has opened up the opportunity to meet at remote locations across the U.S. to paint landscapes with my friends.

If you come to Alaska, and I hope you do, you will likely hear some jargon. We refer to the other states as the "lower 48." If you are traveling out of Alaska, you

are “going outside” or “going to America.” If you live in Alaska and spend the cold months out of state, you’re a “snowbird.” “Breakup” is a season and has nothing to do with relationships. We don’t have the normal four seasons. It’s more like winter and mosquito. After living here for a long time, you are considered a “sourdough.” It’s so cold that Alaskan residents are paid an annual dividend to live here; the amount is based on oil profits and has varied from \$300 to over \$3000. It’s the Permanent Fund Dividend, but sometimes we call it the Permanent Fun Dividend. There’s an Alaskan mindset that many of us share. A twisted joy in dealing with the challenges of the environment. The intense bright sunlight on fresh snow. The occasional gangly moose wandering through the yard. No one cares if you mow your lawn, have a lawn, have a handrail on your porch, or keep up with the Joneses. People are more often judged on character instead of popularity or how much money they have.

Photos of Alaskan scenery are typically of picturesque coastal towns of the southeastern panhandle, the Northern Lights (aurora borealis), and Denali, the tallest mountain in North America, but the beauty here is much more varied and widespread. The state is a mix of mountains, marsh, rainforest, tundra, and polar desert. Alaska has a rugged beauty. It can be extremely cold, filled with voracious mosquitos, and of course there are moose and bears. And wolves. FYI, many



Alaskans fear mosquitos more than bears and wolves!

The population is low, and huge parts of Alaska are remote and lack infrastructure. Approximately 750,000 people live in the state, with 400,000 in the Anchorage area. Alaska is about 1/5 the size of the lower 48 and has only four main roads. Most of the state is inaccessible by car or scheduled plane. To get to remote areas, people travel by small airplanes, off road vehicles, and boats. In the winter, skis, snowmachines and dog sleds are common for getting into the back country. Fairbanks winters are cold; 40 degrees below zero is not uncommon, and that’s the same in Fahrenheit as in Celsius. Strangely, when it’s been really cold for a long time and then warms up to say -20°F, it feels warm. Yeah. Weird but true. It’s also true that the cold is dangerous! If your car breaks down, people stop to help or

offer a ride. You need to carry cold weather gear in your vehicle, along with warning flares, tow ropes, jumper cables, and a shovel. Fun fact, at -40 if you throw a cup of boiling water into the air, it hisses and evaporates before it can hit the ground. Winter is cold, dark, and can feel endless. I get reference photos of winter scenes that may turn into paintings, but I don’t paint outdoors in Alaskan winter. I take advantage of the weather by preparing for summer and doing the studio work that is always waiting for me. Still, in the dead and dark of winter, it’s good to escape for a few weeks to do a warm-weather reset. Summer in Alaska is a totally different story – temperatures are typically 60–80°F and it’s bright all night. The daylight all night thing can be confusing; I’ve heard of people going camping for two days and returning three days later without realizing the time loss.

So, what's it like being an artist in Alaska? I'm living the dream. We have long summer days and great scenic views for inspiration. I try to go landscape painting every summer weekend. I'm inspired by mountain views, but the mountains are about 150 miles (240 km) from Fairbanks. When I get there, even when the wind or rain keeps me from painting, the view is always worth the drive.

I bought an old bus a couple years ago and set it up as a painting rig. The bus is red, really red (I think it can be seen from space). I added a Murphy bed, welded up a wood stove and cast its door from iron. Built a bumper hitch BBQ grill and cast the grill grate. Now I can paint in comfort regardless of temperature, wind or rain, and barbecue steaks afterward. Bliss! Traveling in Alaska always has a danger of breaking down or flat tires, and much of the area I paint has no cell service. I try to be prepared, but when disaster happens, it's part of the adventure and makes a better story.

Alaska is still a frontier state where supplies are limited, and we often have to figure out how to make things work with what is on hand. That part of being Alaskan has made me approach art from an atypical point of view. Few art materials are available locally, so we use our make-it-yourself attitude or go with mail order. My background in school, construction, woodworking, and metal fabrication led me to approach artwork as a craftsman. I might be addicted

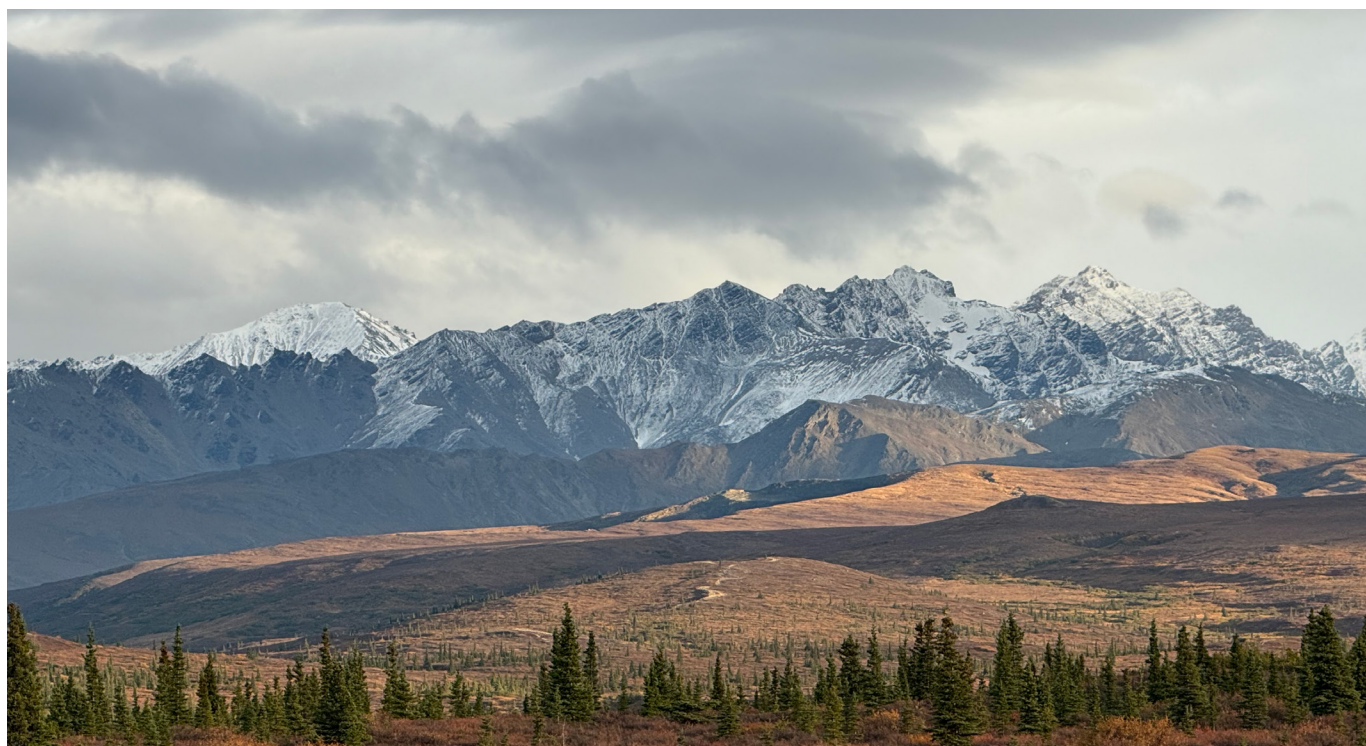
to the material and process side of art. I make my own panels and stretched canvas, doing all the processes of sizing and priming. I build easels. I make flake lead white paint from scratch, gel mediums, and I plan to make my own lead oil ground based on Tad Spurgin's recipe. I love creative process and understanding what specific materials are capable of. There is also satisfaction in completing artwork and knowing exactly how it was made. The down side is that making your products from scratch is time-consuming and distracting if your real goal is to paint.

I love to paint. The process brings me joy. When I began painting, I looked at other people's work

and thought if I were that good, I would feel like I've made it. Little did I know that ceiling would be so elusive. Many times, I didn't even notice that I had exceeded my goals because I automatically set new ones while working. The last couple years I've been working with thicker oil paint and looser paintings in studio. I really like when a painting reads like a picture at a distance and somewhat falls apart as you approach, showing texture and broken edges. I sometimes incorporate thick texture from knife work, impasto medium, or cold wax. My inner sculptor alter ego is breaking out! I love to paint, and I also am a sculptor and love that as well. Some of my best times are working with my sculpture friends getting ready to cast iron. The sculpture community is small but very helpful and supportive; artists will drive 400 miles one way to help run a blast furnace. They will offer places to work and



Plein-a-bego



stay; they will cook and make everyone welcome. It's not only for sculptors – spectators and artists of any skill level will be put to work. The days are filled with getting molds ready and casting metal, evenings often end with a mix of critique, banter, and humility.

My sculptor side wants to make art that fits into an environment like someone's yard or a special place in their home. My sculpture often has a practical and functional purpose, like the door on my woodstove or fabricating BBQ grills. For artwork that will be outside, I consider how that work will look during the winter when it is covered with snow and how it will look as the snow melts. I often combine steel fabrication, bronze, iron, and concrete as sculpture media. I don't limit myself to a specific material because different materials present differently. The same

sculpture cast in bronze will have a much different visual presence than when cast in iron. At first, I only used bronze, so when I started casting iron, things seemed a little off. It took a few castings to realize how changing the medium would impact how the piece will present.

I try to paint the beauty of the landscape as seen for the first time or on a day when



the light makes it exceptional. Light often makes the ordinary look extraordinary. There are places that I drive by hundreds of times that never catch my eye. Then one day the light, clouds, and maybe snow take an ordinary subject and make it extraordinary.

Many painters say that early morning is best because the shadows are long, producing more pronounced light and shadow effects. That is an excellent rule of thumb, but in Alaska, the time of sunrise shifts a lot seasonally, so the "early morning light" might be at 3am in the summer and 11am in winter. The angle of the sun is fairly low; even midday in summer it is approximately 45°, offering good shadow contrast. Nothing beats the early fall morning experience, coffee in hand, watching the sun rise and glimpsing the first sunlight

chase shadows across the land. After a day of painting, I like taking reference photos as the sun sets, hoping to catch the last light of the day for a future painting.

Choosing a landscape subject is challenging because there are so many good choices! I heard that Joe Paquett said “you have to find the Grand Canyon in your own backyard,” and I really get that! However, I love scouting for future painting locations. I often drive 300–400 miles for a day of painting in the mountains. Weather there could be anything from clear and no wind to rain or snow and 70–80 mph wind and it can change in just a few minutes or a couple miles. On a one-day trip, you can get rained on, snowed on, sunburnt, mosquito-eaten, and hypothermic. The main challenge of winter is not the cold – it’s the dark. On the shortest day we get 3h 40m of sun up. It’s dark when you go to work and dark when you go home. If you work in a place without windows, you may not see the sun all week. Going outside in the middle of the day



doesn't help much. The sun is low on the horizon and it's usually too cold to stay out for long. The winter of 2025/2026 was long and cold, much harsher than usual. We don't get enough sunlight to produce vitamin D, which leads to seasonal affective disorder (SAD). Some of the side effects are low energy, depression, and fatigue. We combat this with vitamin D supplements, using special “happy” lights, and leaving the state for somewhere sunny.

To sum up being an Alaskan artist: when it's good it can't be beat, and you have to weigh what you love against what you don't. The things I complain about are the same things I appreciate most! I often think about what the future may bring. I think we will travel more to paint new and exciting places. I have more plans and ideas than I could do in several lifetimes. I cherish my friends and love spending time with them talking and coming up with new places to paint, sculpture ideas, and woodworking. As for Tisch and the academy, I plan to write a few articles about materials and research on oil painting, archival practices, pigments, drying oils, supports, about being a craftsman/ artist, and subjects that have to do with concept.

Special thanks to Tisch and his team for making the Academy and plein air tours such great learning experiences.



You have probably never heard of...

Vasily Polenov

Polenov is a Russian Master Landscape painter who also took on monumental biblical scenes rich with movement and life. His philosophy of “Art should promote happiness and joy” is something that resonates deeply with me.

When I look closer at his work I marvel at how he balances so many visual elements that capture not only FORM, DEPTH, LIGHT and MATERIAL (Realism to the MAX!) but how he holds the golden thread of narrative through his work.

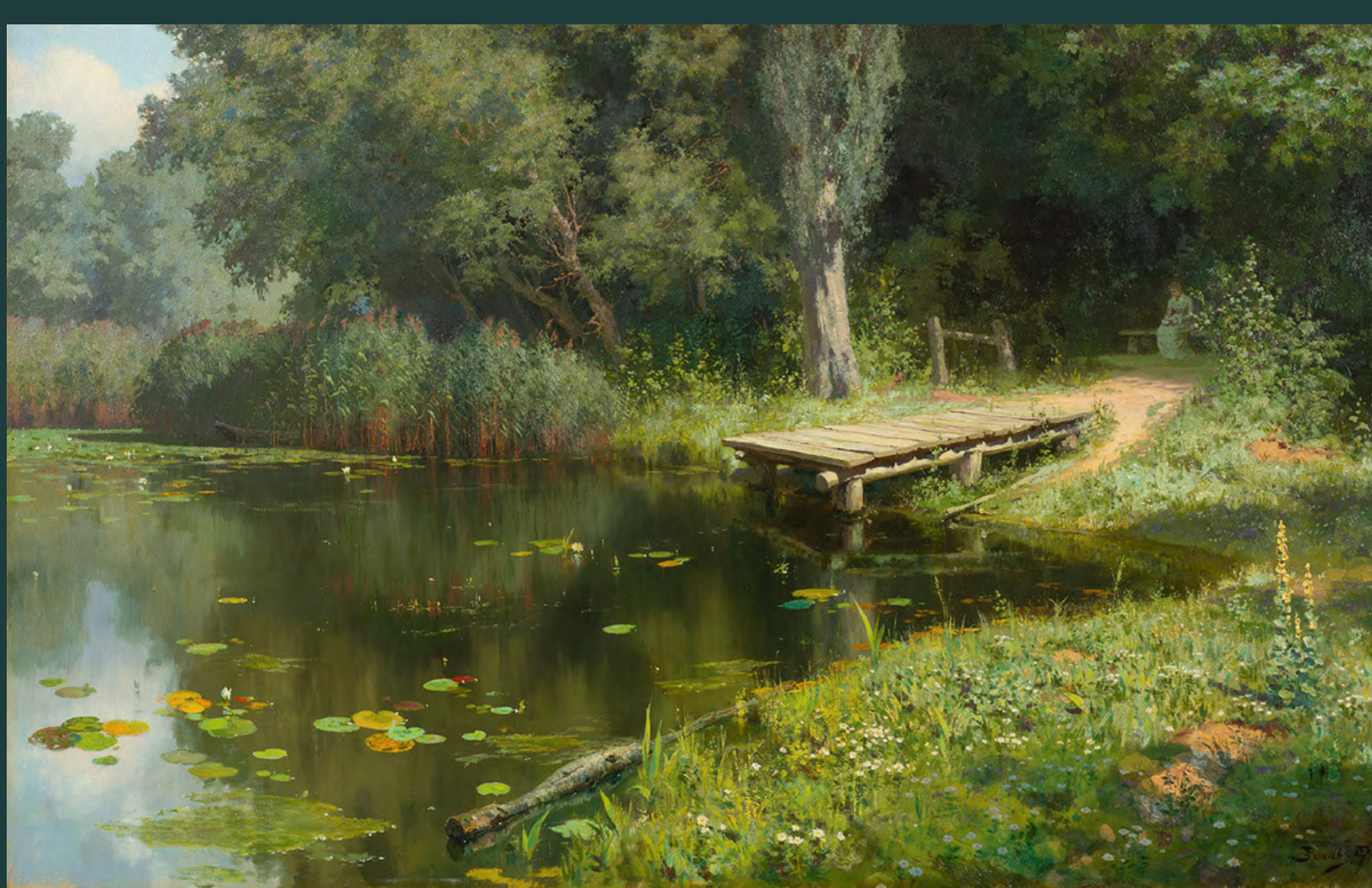
Born in 1844 as he developed artistically, he became associated with the Peredvizhniki movement of realist artists. His fellow artists would refer to him as the “Knight of Beauty” as he stuck to the firmly established Russian tradition of realist, representational art.

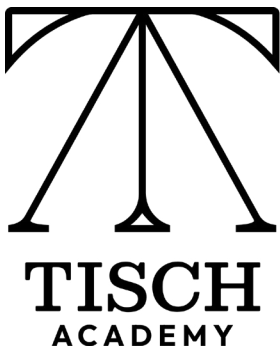
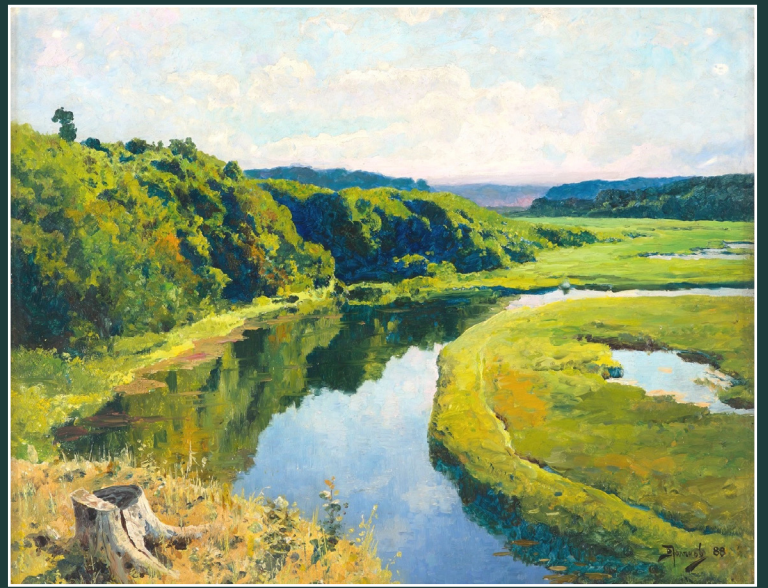
What I particularly admire about his work is the development of his ideas. We see clearly in his depictions of Christ that he studied figures and faces closely, searching for the right character that would suit his narrative. This is further evidence for me, that great art doesn't just happen - it's something you search out and study, getting in those reps on smaller works, planning the





composition BEFORE pulling the trigger on the bigger work. Polenov is one for the files - and he'll even make an appearance on the next part of our "How to Paint Tree's - Beginner to Pro" course. Master copy, anyone?





A big THANKS for reading this newsletter, and thank you for being a part of the Tisch Team. See you in the community!

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